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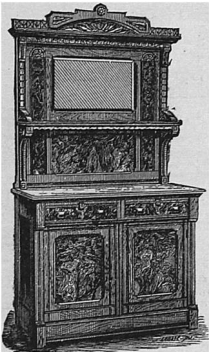
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 matter when the subscription expires—the time  
 will be added to the old subscription.

**Photochromotype.** This name is given to  
 a process of producing impressions of leaves  
 and plants, and is effected as follows: The  
 plant is first dried and flattened by pressure  
 between unsized paper, or it may be done  
 rapidly with a hot iron. The surface to be  
 copied is then brushed with a solution of aniline  
 color in alcohol, and allowed to dry, which will  
 take place very rapidly. If the impression is to  
 be taken on paper, immerse the latter in water  
 for a few seconds, and remove the excess by  
 pressing between blotting paper. Place it then  
 on some non-absorbent surface, and apply the  
 plant, colored side down. Place over it a sheet  
 of strong paper, and, while it is held securely  
 in position, stamp the whole surface with a wad  
 of cotton. A cold iron may be lightly passed  
 over the paper instead of using the cotton, and  
 if a few sheets of tissue paper are interposed  
 between the paper and plant, its outlines and  
 veins principally will be copied, while without  
 it the whole surface may be impressed on the  
 paper. If the paper which is to receive the  
 impression is moistened with alcohol instead  
 of water, the impression will be brighter and  
 the paper retain its lustre or glaze better. If a  
 very light coating of glycerine be spread upon  
 the colored plant when perfectly dry, and the  
 excess removed by unglazed paper, one or more  
 prints may be immediately taken upon dry  
 paper or other dry surface. If the print shows  
 biots when a strong color is used, pass over the  
 surface with a pencil wet with a solution of  
 saltpetre, which will moderate the impression.  
 Different parts of plants may be colored differ-  
 ently, to conform to nature or individual taste.  
 Defects may be touched up with a pen dipped  
 in the color.—*The Artist*, London.

**Dead surface varnishes.** Generally speak-  
 ing, such varnishes are produced by preparing  
 mixtures of solutions of resins with liquids in  
 which they are insoluble. For example, a  
 solution of gum sandarach in ether, when  
 mixed with one-fourth as much benzole, gives  
 an excellent imitation of ground glass; so does  
 one of damar resin in benzole, when mixed  
 with ether; while water, instead of ether,  
 renders it semi-opaque. A mixture of benzole  
 with common negative varnish, used by photog-  
 raphers, gives a beautiful dead surface. The  
 proper proportions to be recommended are  
 about as follows: Say 10 parts of sandarach  
 dissolved in 43 parts of ether, to which is added  
 34 parts of benzole.

To prevent the cracking of the glass  
 tubes that are connected with steam boilers to  
 show the height of the water within, which is  
 of more or less frequent occurrence, the use of  
 two glass tubes, one within the other, is recom-  
 mended. The air that is confined between the  
 two serves as a protection to the inner tube  
 against outside cold, and the outer one against  
 the high temperature of the inner one. Both  
 tubes are packed in the same brass couplings.

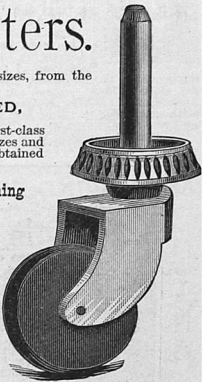
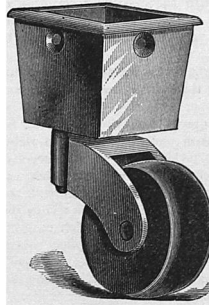
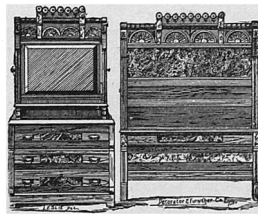
Faded hangings may be restored by beat-  
 ing the dust from them and brushing, then  
 apply a strong lather of castile soap by means  
 of a hard brush; wash the lather off with clean  
 water and afterwards with alum water. When  
 dry the colors will generally be found to be  
 restored.

All persons receiving a sample copy of  
 THE DECORATOR AND FURNISHER are request-  
 ed to give it a careful perusal and examination.

Linseed oil is used in cleaning marble  
 hearths.

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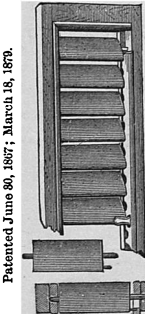
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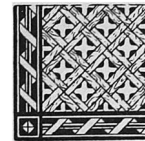
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## HINTS AND NOTIONS.

The characteristic coloring of a dining-room should be warm, rich, and substantial, and where contrasts are introduced they should not be vivid.

This style of coloring will be found to correspond best with the massive description of the furniture. Gilding, unless in very small quantities, for the sake of relief, should be avoided.

Parlors ought to be painted in a medium style, between that of a drawing-room and dining-room.

The most appropriate style of coloring for libraries is solemn and grave, and no richer coloring should be employed than is necessary to give the effect of grandeur, which can scarcely be done where one monotonous tint prevails; but care should be taken not to disturb the quiet and solemn tone which ought to characterize the coloring of all apartments of this description.

In bedrooms a light, cleanly, and cheerful style of coloring is the most appropriate. A greater degree of contrast may here be admitted between the room and its furniture than in any other apartment, as the bed curtains, etc., form a sufficient mass to balance a tint of equal intensity upon the walls. There may also, for the same reason, be admitted gayer and brighter colors upon the carpet.

Staircases, lobbies, vestibules, etc., should all be of a rather cool tone, and the style of color should be simple and free from contrasts. The effect to be produced is that of architectural grandeur, which owes its beauty more to the effect of light and shade than to any arrangement of colors. Yet they ought not to be so entirely free from color as the exterior of a mansion, but should be in coloring what they are in use—a link between exterior simplicity and interior richness. Staircases and lobbies being cool in tone and simple in the style of their coloring, will much improve the effect of the apartments which are entered from them.—*Decorators' Gazette* (London).

It is said that the colored plate given away with the Christmas number of a certain London paper was given to the lithographer in January last and had been printing daily since that time until its issue. It is a most discouraging phase of art that so much time should be devoted to the production of such wretched stuff both in design and workmanship as is given out by the London Journals. The ideas of composition for these pieces are confined entirely to the most indifferent sort of children generally holding a wilted bouquet. It is stretching the word "art" a long way beyond its natural capacity to include in it the endless yearly repetition of sick babies and lackadaisical misses such as are displayed in some of our esthetic book stores as chromos for purchasers of London weeklies. It is a matter for congratulation that the American publications display better taste in their selection of subjects for holiday illustrations, but this may come about from the fact that they appeal to a more intelligent constituency.

Fancy woods may be polished by taking of rather thick alcoholic shellac varnish two parts, boiled linseed oil one part, and shake well together before using.

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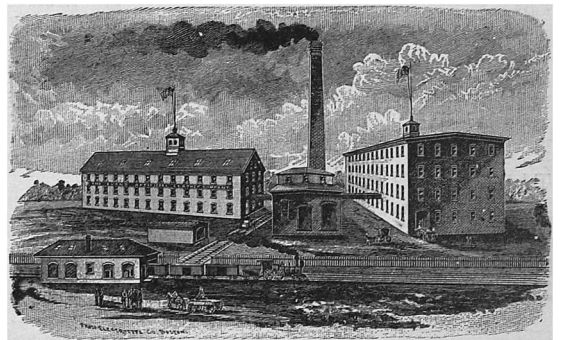
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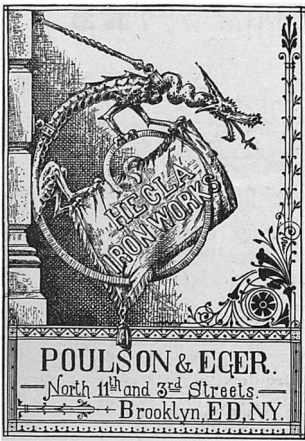
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**HINTS AND NOTIONS.**

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To polish marble. It sometimes happens that the cabinet maker has a table top of marble to remount which is scratched and requires re-polishing. The following is the process used by the mason: With a piece of sandstone, with a very fine grit, rub the slab backward and forward, using very fine sand and water, till the marble appears equally rough, and not in scratches; next use a finer stone and finer sand, till its surface appears equally gone over; then, with fine emery powder and a piece of felt or old hat wrapped around a weight, rub till all the marks left by the former process are worked out, and it appears with a comparative gloss on its surface. Afterward, finish the polish with putty powder and fine clean rags. As soon as the face appears of a good gloss, do not put any more powder on the rag, but rub it well, and in a short time it will appear as if fresh from the mason's hands.

To gild polished steel. Polished steel may be gilded by means of an ethereal solution of chloride of gold. The chloride, as nearly neutral as possible, is dissolved in distilled water, and to the solution three times its bulk of ether is added, the mixture agitated, and left to stand for twenty-four hours. Objects of polished steel plunged into this medium are covered with a deposit of gold. If the objects are covered in parts by varnish or lacquer, beautiful effects may be obtained. Other metals than steel can be gilded with the fluid by means of a battery.

Old gilt picture frames are more valuable than those of more recent make, as the modern gilders are apt to cover a silver backing with a light coat of gilt, the gilders of the old school using heavy coats of gilt instead. These frames are first cut into manageable sticks and then slowly charred and burned to an ash in a brick furnace. The ashes are then smelted, leaving a residuum of pure gold. One old gilt mirror frame, eight feet across, yielded about seven dollars of pure gold.

Boiled water should not be poured over tea trays, Japanned goods, etc., as it will make the varnish crack and peel off; have a sponge wet with warm water and a little soap, if the tray be very dirty, and rub it with a cloth; if it looks smeary dust on a little flour, then rub it with a cloth. If the tray gets marked take a piece of woolen cloth with a little sweet oil and rub on the marks.

To take impressions from coins, procure tin or lead foil, as thin as possible, place it on the coin; cover this with wet blotting paper, then with a sheet of dry paper held firmly press them under weights into every part, then take it off, revert it into a shallow box and pour plaster into its concave side.

To clean bronze. Fly specks, etc., may be removed from bronze by means of a mixture of lavender oil, one drachm, alcohol, one ounce, water, one and a half ounce. Use soft sponge and proceed quickly, with little rubbing as possible.

To fasten leather upon metal. The surface of the leather is washed with a hot solution of gelatine, and the leather, previously steeped in a hot infusion of gall nuts, is pressed upon the metal and allowed to cool.

It is healthier for every man whose business requires him to wear a cap indoors, should have one made of paper, rather than cloth or any heavy material.

To polish walnut, cherry, or maple, mix three parts of rather thick alcoholic shellac varnish with one part of boiled linseed oil; shake and rub briskly.

A hole can be bored through the bottom of a glass bottle by means of a very hard drill wet with turpentine.

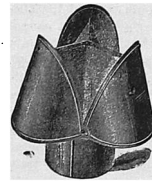


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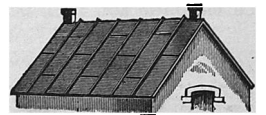
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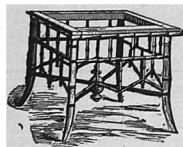
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**Russian Bast Mats.**—About 400,000 mats are annually exported from the port of Archangel alone, and large quantities also reach us by way of the Baltic and Black Sea. The exportation in this way amounts to about 1,500,000 mats a year. The home consumption cannot be given in exact figures, but there is no doubt that it greatly exceeds the quantity exported. The manufacture of mats is mainly a domestic industry. The peasants employ their spare time in the maceration and separation of the fibre of the lime-tree into slips, and in plaiting the latter into mats, which are purchased wholesale by commissionaires. Lime-trees from twenty-five years of age are fit for decortication for the manufacture of mats, and in localities where the lime is not sufficiently plentiful to supply the wants of the inhabitants in the way of mats and shoes, it is replaced by the bark of the willow and birch. Indeed, in the government of Kostroma, one of the principal centers of this industry, the lime forests are already all destroyed, so that the materials to carry it on have to be procured from other districts, for the inhabitants are loth to give up an occupation which has continued for centuries. The value of the mats exported to Europe in 1881 amounted to nearly £80,000.—*The Furniture Gazette* (London).

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**Gold ornaments** may best be cleaned by washing in warm suds made from delicate soap with ten or fifteen drops of sal volatile added. Dry by placing in boxwood sawdust. This also improves jewels and makes them brilliant.

**Yellow brass work** may be made to keep its color without appearing varnished, by means of a thin coat of white shellac or of collodion.

**Brass articles** may be cleaned by washing in a strong solution of oil boiled roche alum in proportion of an ounce to a pint. When dry polish with fine tripoli.

Any subscriber is solicited to furnish us the names of friends who are interested in the subjects treated in our columns. We will supply such persons with a sample copy.

**Willow wood,** if placed in scalding water, may be twisted, cut, or stamped out as readily as a piece of cheese.

**To bronze steel.** Cover the parts to be bronzed with olive oil, and expose to the steam of a kettle of boiling water.

**Mahogany stain.** Put two ounces of dragon's blood into one quart of turpentine, dissolved in a warm place.

**Tin** is much better for lining water pipes than is lead, for tin neither dissolves in, nor poisons, water.

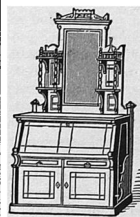
**Ottomans, etc.,** covered with cloth, damask, or chintz, will be improved by occasional cleaning with bran and flannel.

**Bronzed chandeliers and lamps** should be dusted, not washed. Washing takes off the bronze.



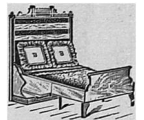
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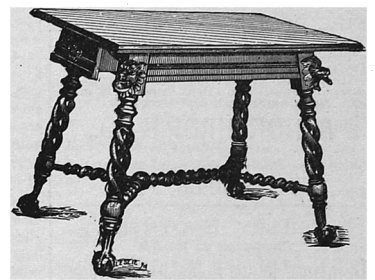
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**HINTS AND NOTIONS.**

The best arrangement for deafening floors is to have two distinct tiers of beams one carrying the floor and the other the ceiling beneath. The ceiling beams are set lower than the floor beams, and between them. We then have the ceiling entirely separate from the floor, and there is nothing solid to carry the sound. Where this is not practicable, lay a double flooring with a layer of either concrete or felt between. The concrete will give a better result than the felt, but requires stronger beams. When the sound is to be deadened in the room containing the floor, the felt will probably give the best result.

A receipt for a paste or composition that will polish gold or silver, something to be put up in tin boxes. Equal parts of precipitated subcarbonate of iron and prepared chalk. An impalpable rouge may be prepared by calcinating the oxalate of iron. Take quicksilver with chalk half an ounce, and prepared chalk 2 ounces; mix them. When used, add a small quantity of alcohol and rub with chamois leather.

A chimney cowl has been patented by Messrs. Martin Ludwig, James S. Barber, and John S. Barber, of Beloit, Kansas. This invention covers a novel construction whereby a stationary cowl is adapted to prevent downward currents of air in the chimney when the wind is blowing from any direction.

To clean mildewed or stained engravings, moisten the paper carefully and suspend it in a large vessel partially filled with ozone. To evolve the latter, the simplest way is to clean pieces of phosphorus and place them, half covered with water, in the bottom of the jar in which the pictures are hung.

To remove ink stains from mahogany put a few drops of spirits of nitre in a teaspoonful of water, touch the spot with a feather dipped in the mixture and, on the ink disappearing, rub it over immediately with a rag wetted in cold water.

Receipt for making soap that will take grease spots out of cloth: powdered Fuller's earth 1 ounce; just moisten with spirits of turpentine, add salt of tartar 1 ounce, best potash 1 ounce, work the whole into a paste with a little soap.

Mince meat is now made by a woman in this city in very large quantities and sold to the trade or private parties. As the party making it uses only the very finest ingredients, the meat is much sought for.

To mend broken glass of an aquarium. Fasten a strip of glass over the crack, inside the aquarium, using for a cement white shellac dissolved in one-eighth its weight of Venice turpentine.

Fire-proof Glue. A handful of quicklime mixed in four ounces of linseed oil and boiled to a good thickness, makes, when spread on plates and hardened, a glue which can be used in the ordinary way, but which will resist fire.

To drive away red ants. Sprigs of winter green or ground ivy will drive away red ants; branches of wormwood will serve the same purpose for black ants.

To prevent moths in carpets, wash the floor before laying with benzine or spirits of turpentine. Do not do this with a fire in the room, or with any matches or lights near.

Chromes may be coated with wax dissolved in ether or benzine, or else take ordinary white shellac varnish and dilute it with alcohol.

Oak timber seasoning. Oak loses about one-fifth its weight in seasoning, and about one-third its weight in becoming perfectly dry.

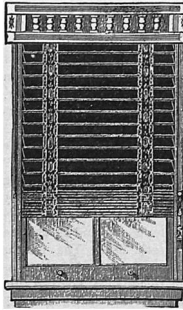
The scrapings from oiled floors should immediately be placed in the open air, as they are liable to spontaneous combustion.

To remove stains on spoons, caused by boiled eggs, rub with common salt.

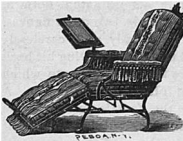
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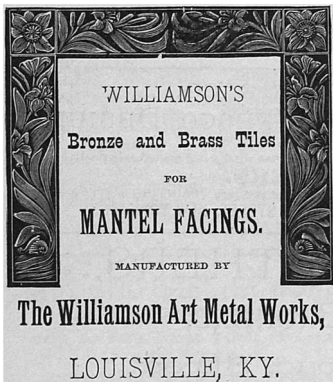
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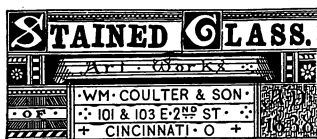


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## HINTS AND NOTIONS.

Dannat's "Quartet." Some of the best examples of contemporary art that have been seen in this city have been imported by Mr. William Schaus, and the selections have always been happy and felicitous in their character. If strength consists in realism then the painting by Dannat, entitled "The Quartette," now on exhibition at Schaus' gallery, is among the strongest that has been shown us for many years.

The subject is a simple one and in that to some extent its strength lies. The canvas shows the interior rear wall, plain and dirty as such walls are bound to be, of a Spanish inn, against which are seated two strolling musicians, male and female, while a little further removed and entirely subordinated both in position and importance are two other figures, males, one leaning indolently and carelessly against the wall and the other showing his back to the public and the tip of a cigarette which he has evidently just placed in his mouth. A vacant chair beside the female is suggestive either of a fifth performer who has left his seat to gather coins from the audience, or, as is more likely, abandoned by the man leaning against the wall who, counted out of the duo, retires where he may more conveniently stretch his legs and be at ease.

Of the two principal figures, the man sits with hands resting upon his hips and his mouth opened for the emission of a gruff, guttural air as only such a man could give voice to. His pose indicates the paid laborer who follows with his eyes and mind the begging amblings of an associate and sings his song merely to urge or charm the coveted *real* from his hearers. The woman sitting beside him is the most naturalistic figure of the group and one of the most natural we have ever seen. Clothed in a black silk dress heightened in effect by the contrast of small red bows and glimpses of a bare arm through the netting of her sleeves, she looks in face and pose to be the very personation of indifference, the indifference coming from a street experience and contact with peculiar surroundings. Her arms are raised and in her hands a pair of castanets, with which she accompanies her companion. The rendering of every detail in the woman's dress is admirable, the sheen of the silk and its worn patches, the form of the lap where the silk drapes over the knees, and the shiny elbow from too frequent repose upon the wine table, are all accurate in the picture.

The scene is painted by day, as the rather too brilliant white light of the sun through the broken slats of the window indicates, and with the one exception of the woman's uplifted hands every figure is in repose. Dannat has thus accomplished that very difficult of features, showing life with an absence of motion.

Violet and blue injure each other when placed in contact, and therefore the effect is bad.

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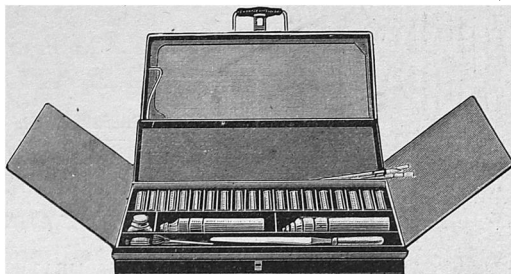
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## HINTS AND NOTIONS.

**To oxidize silver.** To oxidize silver jewellery by an expeditious and durable process, add five grammes of sulphuret of potash to a litre of hot water. As soon as the sulphuret is dissolved, dip the silver articles into the mixture; they will be sufficiently oxidized in the course of a few seconds. The mixture must be used as soon as possible, as it loses its oxidizing power by chemical action if left to stand any length of time. The silver articles should then be plunged into fresh water and thoroughly cleansed and dried, then brushed and polished with a wire brush and some pulverized graphite, which makes the color darker. If the articles are ornamented with gold figures, the brush used must be what is called a rouge brush. Silver vases and jewelry oxidized in this manner will prove very handsome and durable.

**To cleanse dead gold surfaces.** Dissolve 80 grammes chloride of lime, 80 grammes double carbonate of potash and 20 grammes common salt in about 3 litres of distilled water, and set the mixture aside in bottles tightly corked. Place the article to be cleansed in a deep bowl, pour the cleaning fluid upon it until it is entirely covered, and let it soak for some time, heating it if the article is exceptionally soiled and tarnished. Wash, rinse in alcohol and dry in sawdust; it will look like new goods. The cleaning fluid must be thrown away after the operation, as it will have lost its efficacy. Javelle water produces the same effect, but it costs at least eight times as much as the preparation described.

**To repair Mosaic jewelry.** When repairing old ornaments containing mosaic, be very careful, as it cannot withstand the least heat, the single pieces being held together with very quickly fusible cement. As soon as the piece becomes warm the pieces begin to rise, and, of course, the work is ruined. If you have to solder it, make a plate of sheet iron the shape of your work, and tie it over the mosaic. You may thereupon safely solder with pewter without fear of the little pieces rising.

**Pretty jewel cases for Christmas presents** may be made out of cigar boxes. Cover the outside with some rich shade of plush. Line the inside of the lid and box with one thickness of cotton batting, and cover this with silk or satin. Add a box pleating of narrow satin ribbon, nailed down with brass tacks to all the edges.

**Fruit and flower stand** has been patented by Mr. George W. Fry, of Beaver, Pa. It is formed of a series of bowls or dishes united by detachable standards, a sprinkler and water receptacle being held on the uppermost stem, the whole being so constructed that it can be taken apart and compactly folded.

**Two of the best things** in the way of cabinet makers' machinery that have recently come to our knowledge, are some scroll saws from The Seneca Falls Manufacturing Co., which are peculiar in the ease and facility of being worked. Both of the saws are quite recent inventions.

**Soldering solution.** A solution for use with soft solder is made by dropping small pieces of zinc into two fluid ounces of muriatic acid until bubbles cease to rise, and adding one-half teaspoonful of sal ammoniac and two fluid ounces of water to the solution.

**To remove bluing from steel.** Immerse in a pickle composed of equal parts muriatic acid and oil of vitriol. Rinse in pure water, and dry in tissue paper. In oiling, avoid the too common fault of many watchmakers in using too much oil.

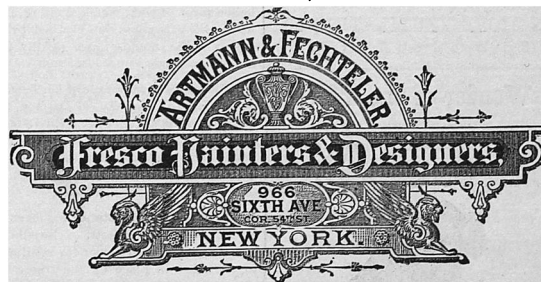


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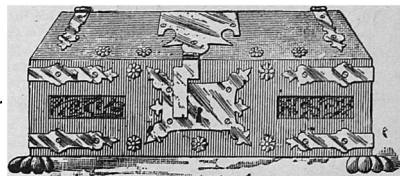
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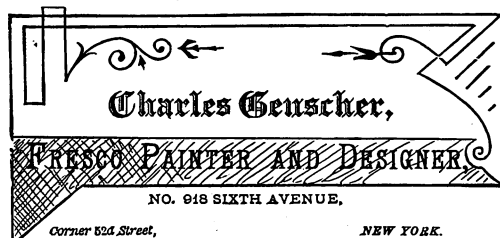
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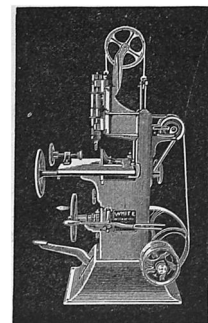
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### HINTS AND NOTIONS.

Gold and silver inks are made as follows:  
 24 leaves gold, half an ounce bronze gold, 30  
 drops spirits of wine, 30 grains honey, 4  
 drachms gum arabic, 4 ounces rain water; rub  
 the gold with the honey and gum, and having  
 mixed it with the water, add the spirit; or else  
 1 part gold, 3 parts aqua regia; mix and evaporate  
 until all the chlorine is driven off; cool,  
 and mix well with ether and thicken with  
 naphtha or essential oils. Use genuine gold  
 leaf. For silver, use either silver foil or leaf,  
 dissolved in nitric acid, and thicken with  
 naphtha or essential oils.

Waxed paper, such as used for wrapping  
 soap, is prepared by placing cartridge or other  
 paper on a hot iron and rubbing with beeswax  
 or brushing on a solution of wax in turpentine.  
 On a large scale, it is prepared by opening a  
 quire of paper flat upon a table, and rapidly  
 ironing it with a very hot iron against which is  
 held a piece of wax, which, melting, runs down  
 upon the paper and is absorbed by it. Any  
 excess on the topmost layer readily penetrates  
 to the lower ones.

Piano-forte attachment has been patented  
 by Mr. Emil Hofinghoof, of Barmen, Germany.  
 This invention covers a bar held to be movable  
 across the strings, a series of tongues being  
 fastened to the bar, and these tongues having  
 rubber surfaces facing the strings, whereby the  
 tones of the piano are changed.

Window bead fastener has been patented  
 by Mr. Ezra W. Talbot, of Napoleon, Ohio.  
 This is an improved device for holding the stop  
 of a window in place on the frame in such a  
 manner that it can be readily removed or  
 secured in place, and need not be nailed or  
 screwed.

A stencil holder has been patented by Mr.  
 John W. Bennett, of Halifax, N. S., Canada.  
 This invention covers a peculiar construction  
 and arrangement of two clamp plates or frames  
 for holding the stencil plates, and means for  
 fastening the plates together and preventing  
 them from moving laterally.

Oil cloths should not be washed with  
 soap. Wipe with a wet cloth after brushing  
 with a soft floor brush. A good coat of copal  
 varnish at long intervals improves them.

Ivory is bleached by immersion in turpen-  
 tine for two or three days. It should be kept  
 near the surface and in the sunlight.

To prevent rust in a furnace throw some  
 quicklime loosely on a board, and place inside  
 the furnace.

The way to wash silk is to spread it  
 smoothly upon a clean board, rub white soap  
 upon it, and brush it with a clean hand brush.

Soup tureens in oxydized silver are much  
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A thin film of glycerine over the window  
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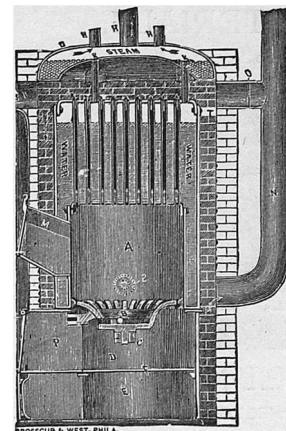
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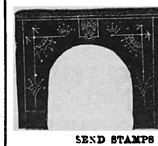
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